BRUNSWICK~BALKE~COLLENDER FACTORY COMPLEX

The block bounded by Superior, Huron, Orleans, and Sedgwick streets, and the building at 356 West Superior Street
Chicago, Illinois

Preliminary Staff Summary of Information
Submitted to the
Commission on Chicago Landmarks
June, 1987
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BILLIARD AND POOL TABLES,
BILLIARD MERCHANDISE OF EVERY DESCRIPTION.
DESIGNS & ESTIMATES furnished on application
SALOON FIXTURES AND BEER COOLERS, TEN PIN ALLEYS.
THE BRUNSWICK-BALKE-COLLENDER CO.
E. S. CHRISTOPH LITH. CO. CHICAGO.
OFFICE, BANK AND DRUG STORE FIXTURES.
MIRRORS, BAR TABLES, CHAIRS Etc.
Office, Salesroom and Manufactory COR. MARKET & HURON STS.
Branch Salesroom: 47 & 49 STATE ST. CHICAGO.

An advertisement for the Brunswick-Balke-Collender Company depicting the factory complex.

BRUNSWICK-BALKE-COLLENDER FACTORY COMPLEX
The block bounded by Superior, Huron, Orleans, and Sedgwick streets
and the building at 356 West Superior Street

Date of Construction: 1881; additions 1882, 1891, 1902

Architect: Dankmar Adler
Louis Sullivan
Abraham Adler

American Metal Ware Company: constructed 1893

On the city block bounded by Superior, Huron, Orleans, and Sedgwick streets is a grouping of starkly sparse, albeit pleasingly simple, industrial loft-style buildings dating from the late nineteenth century. Unbeknownst to many and unrecognizable as such, the structures are nonetheless among the earliest existing works of the noted architects Dankmar Adler and Louis Sullivan. They were originally constructed to house the manifold manufacturing activities of the Brunswick-Balke-Collender Company, a name synonymous at the time with billiards, bowling, and bars. Today, Brunswick is a diversified, multinational corporation headquartered in Skokie, Illinois. Its factory has been adapted for a new contemporary commercial use as part of the gallery district of the rapidly changing and developing River North area of Chicago.

History of River North

River North, which is comprised of approximately 300 acres situated along the main and north branches of the Chicago River, extending to Chicago Avenue on the north and Rush Street on the east, is part of the community area identified as the Near North Side. The Near North Side, in fact, is one of the oldest areas of the city as all of this community was included in the 1837 incorporation of Chicago. Historically, River North developed as a manufacturing district with the city's first establishments--a meat-packing plant, a soap factory, a tannery, and a brickyard--appearing along the north bank of the river. Ethnically, the Germans were the first immigrants to settle here, followed in the 1850s by large numbers of Irish and Swedes. All found ready employment in the neighboring factories, such as the McCormick reaper works, the rail and ship yards, and various shops. As Dominic Pacyga and Ellen Skerrett explain in *Chicago: City of Neighborhoods (1986)*,

the general area around where the Brunswick Factory Complex stands had a particular appellation:

> The early Irish settlement on the North Side was known as Kilgubbin because it was composed of peasants who had been evicted in the 1840s from three large estates in Kilgubbin, County Cork, Ireland. Kilgubbin was centered along Market (Orleans) Street between Kinzie and Erie, and it expanded north of Chicago Avenue during the next two decades. By the 1860s Irish squatters had built shanties on the land between the forks of the North Branch of the river, around Division Street. In due time this remote section of the city came to be known as Goose Island, a reference to the wildfowl that were kept by the immigrant Irish.

Although destroyed by the Chicago Fire in 1871, River North quickly rebuilt with a repetition of familiar neighborhood patterns, and vestiges of the early immigrant cultures are still apparent today.

As the pace of economic development quickened in the decades after the Civil War, manufacturing uses for the River North area intensified. Chicago, rebuilding after the Great Fire of 1871, enjoyed years of unprecedented growth. Bessie Louise Pierce describes the contribution of manufacturing to this phenomenon in *A History of Chicago: 1871-1893:*

> The fecund years of late nineteenth century saw also the development of varied and great manufacturing industries, so assiduously promoted as to guarantee a persistent well-being and to make Chicago by 1890 second manufacturing point of the country, judged in gross value of products. These engagements and those allied to them, along with the basic economic resources of grains, lumber, livestock, and meat packing, assured to Chicago an impregnable position as core city of the Mississippi Valley, and contributed to the far-flung and diversified hegemony which she came to enjoy.

Of the varied and diverse products manufactured in Chicago, furniture and related wares figured prominently. Sharon Darling, author of *Chicago Furniture: Art, Craft, and Industry, 1833-1983*, explains:

> Chicago's meteoric rise was due to a combination of fortunate circumstances. In addition to being centrally located, the city's furniture makers had access to abundant raw materials, expanding markets, and plenty of willing workers. . . . Waves of settlers passed through the city, continuing westward to Nebraska, Kansas, and the Dakotas, as well to outlying territories north and south. Thousands more stayed on in Chicago.
>
> Among the circumstances favoring the industry was the fact that, during

> the same period, Chicago became the country's most important livestock market and the largest meat-packing complex in the world. The industries that developed as a consequence provided local manufacturers with a bountiful supply of glue, hair, feathers, leather, and other materials.

An equally important factor was the increased discretionary income of the rapidly rising middle class. This meant buying power for any number of personal and household possessions far beyond the bare necessities of existence. Chicago, quickly surpassing older, more entrenched centers like Boston, New York, Philadelphia, and Cincinnati, was in an ideal position to supply the wants and needs of this new mass market of domestic as well as commercial and institutional customers.

History of Brunswick

The company that *Crain's Chicago Business* ranks today as one of the top 150 publicly held firms in the Chicago area was founded in 1845 by a Swiss immigrant woodworker named John Moses Brunswick. Born on October 16, 1819, in the picturesque town of Bremgarten in Switzerland's Rhine valley, Brunswick was of German-Jewish extraction. At the age of 15 in 1834, he emigrated to America, working first as an errand boy for a German butcher in the Wall Street area of New York City. However, after only six months, Brunswick left New York for Philadelphia where he spent four years as an apprentice in the flourishing carriage-making industry. Eventually, he moved to nearby Harrisburg, taking a position as a journeyman with a German firm owned by a man named Greiner. Brunswick's next step was to marry Greiner's daughter, Louisa, and in 1840 the newlyweds moved to Cincinnati, then the most prosperous town in the West. Unfortunately, the economic depression of 1841 forced Brunswick to abandon carriage-making and take a job on a river steamboat. The commerce of riverboat trading had not been affected by the depression and, moreover, Brunswick found he had a natural aptitude for this way of earning his living. Succeeding against older, tougher traders, he plied the Ohio and Mississippi rivers trading groceries, hardware, drygoods, liverstock, practicalities such as agricultural implements, and luxuries such as coffee. Ill health and family considerations finally caused Brunswick to consider a more stable career and, with savings accumulated from lucrative riverboat trading, he opened his own woodworking shop, making carriages, tables, chairs, cabinets, and finally, billiard tables. The latter commodity would put Brunswick on the map. Rick Kogan, author of *Brunswick: The Story of an American Company from 1845-1985*, relates how it all started:

> John Brunswick produced his first billiard table in the autumn of 1845. As he and his craftsman constructed the table, Brunswick had no hint of the game's potential. He was guided by an entrepreneurial spirit. Like the cabinets, tables, chairs, and carriages he was also making, the billiard table was another wooden item--an experiment in wood for which he hoped to create a market.

He did. His first billiard table customer, a local meatpacker, was so pleased with his purchase that he became a vociferous booster of Brunswick tables. One by one, other prominent citizens walked into Brunswick's workshop and ordered their own tables.

Brunswick's tables were not only expertly engineered but beautifully crafted works of art as well and by 1859 a patent had been obtained for them. *Halpin's Chicago City Directory, 1864-65* featured a Brunswick advertisement showing both men and women playing billiards on a stylishly ornate table embellished with scrolled aprons and cabriole legs. The ad was designed to appeal to "scientific billiard players" and further indicated that Brunswick was an importer and wholesale dealer in "Billiard Cloths, Balls, French Chalk, Cue Tips, Cue Cement, Plain & Fancy Cues, and all other material belonging to the trade."

The precise origins of billiard games is next to impossible to trace with a number of countries, among them England, China, Italy, and Spain, claiming credit for its invention. It apparently developed from a variety of games in which propelling a ball is a main feature and has been linked to such games as *shovilla bourde* or shuffleboard and *paille-maille*, an early ancestor of croquet. Fundamentally, all games of billiards are games of skill played with various numbers of balls and a long stick, called a cue, on a rectangular table covered with a smooth, tight-fitting cloth and bordered by rubber-cushioned rails. Caron, or French billiards, is played with three balls on a table with no pockets. All other games are played on tables with six pockets, one at each corner and one at the center of each long side. These include English billiards, snooker, and pocket billiards or pool.

References to billiards are evident in French and English literature and prints as early as the sixteenth and seventeenth centuries. Examples include the poet Edmund Spenser (1591) and the diarist John Evelyn (1620-1706). The first description of billiards in English is found in Charles Cotton's *Compleat Gamester* (1674), and the game is noted by Samuel Johnson in his *Dictionary* (1755). The French monarch, King Henry III, installed a primitive table in his chateau at Blois in the middle of the sixteenth century and, apparently, Mary, Queen of Scots, in 1576 during her captivity, vigorously protested when her billiard table was taken away. Throughout the history of the leisure industry, billiards has suffered a schizophrenic image problem. On the one hand, it has been seen as a game of great prestige, patronized and enjoyed by the elite and affluent; on the other hand, it has been considered a low-class game practiced in notorious and iniquitous dives where drinking and gambling are prevalent. However, George Washington was an afficionado of the game and John Quincy Adams, despite vociferous congressional criticism, had a billiard table installed at the White House. When he remodeled his private estate, Sandringham, in the mid-1880s, Edward, Prince of Wales (later King Edward VII), had a billiard room added, and the California railroad and banking magnate, Leland Stanford also allocated a separate architectural space for both a billiard room and an exercise room in his palatial Victorian mansion in Sacramento. At the other end of the economic spectrum during the nineteenth century, the game was inveighed against and deplored by small town Americans, a feeling vividly recaptured by Meredith Wilson in his Broadway musical *The Music Man* and particularly portrayed in the song "Trouble in River City."

The credibility of billiards as a serious sporting activity and not just an idle pastime came with technical improvements which significantly improved the game. Before this, billiard tables in particular had been treated in a cavalier manner, often doubling as banquet boards, temporary morgues, guest beds for up to six at a time, and even operating tables. Two men, the Englishman John Thurston and a French infantry captain and political dissident Mingaud, who whiled away a prison sentence playing the game, both perfected advances in materials and equipment in the decades preceding Brunswick's entry into the business. All this coincided with the growing legitimacy and popularity of sports, both spectator and participatory, after the Civil War. Before the War, pioneering prairie settlers had little time, much less inclination, to indulge in strenuous sporting activity after long days of physical labor just to sustain a living. All this changed with the growth of cities and the easing of living condition for many Americans. Baseball and football became more widely known after 1850; 1881 was the year of the country's first lawn tennis match; basketball was invented in 1891; and golf tournaments began in 1894.

With astute business insight, John Brunswick was quick to capitalize on the burgeoning billiards industry, opening salesrooms and billiard halls in Chicago, New Orleans, and St. Louis. His total market share on both the East and West coasts was assured when he merged with his two top competitors, Julius Balke's Great Western Billiard Manufactory of Cincinnati in 1873 and Phelan and Collender of New York in 1884, to form the Brunswick-Balke-Collender Company. When John Brunswick died in 1886, the mantle of command fell to his son-in-law, Moses Bensinger, whose entrepreneurial leadership propelled the firm into the manufacture of bowling equipment and back and front bars. Bensinger reasoned that if tavern owners were customers for billiard tables, likewise they might be interested in back bars, another wood product. Rick Kogan, explains their success:

> The company's woodworkers were designing elaborate billiard tables, and it followed that their creativity would find a natural extension in making bars. . . . The workers responded, fashioning structures at once magical and imposing--stunning meldings of rich woods, flawless mirrors, and stained glass into elegant pieces of furniture.
>
> As waves of immigrants began their steady flow into this country, urban populations swelled and with them the number of taverns. Many of these were plain, seedy places where a man might get a glass of beer for a nickel. Some taverns, seeking to elevate themselves from their shabby brethren, purchased a Brunswick bar. It was a sure sign of elegance and respectability--a touch of class.

While Chicago was hardly the only market for Brunswick bars, it was a lucrative one as the saloon was not just another retail business but an important social institution. The variety and proliferation was endless and ranged from friendly outdoor German beer gardens where families were welcome to murky standup Irish bars patronized only by whiskey-drinking men and shunned by "decent" women. In contrast to these neighborhood establishments were the more sophisticated downtown business district saloons. Henrici's

and the Berghoff served fine food as well as good liquor. Both Hannah and Hogg and Chapin and Gore were distilling and bottling companies that operated chains of saloons. As Perry Duis notes in *The Saloon and the City: 1880-1920*, "Thus, the barroom was legally somewhere between the parlor and the curbstone." Odd as it may seem by today's standards, the barroom at the turn of the century played an important role in Chicago's everyday life, no matter what the economic status of the customer.

Brunswick-Balke-Collender's reputation for excellence and superiority in wood, as demonstrated in their billiard tables and bar equipment, was also apparent in the numerous commissions the firm received for contract interior finishing of commercial buildings, such as offices, banks, and drug stores, as well as private residences during the 1880s and 1890s. Many of the most prominent buildings erected in Chicago and across the nation at that time incorporated carefully crafted millwork, decorative trim, and built-in furniture created in the Brunswick-Balke-Collender shops. One of the most illustrious of these projects was the paneling and decorative wood trim of the Auditorium Building Cafe and Bar. Here highly original designs by Louis Sullivan were translated by skilled Brunswick artisans into matchless bird's-eye maple and quarter-sawn oak woodwork.

Bowling's popularity was likewise a result of a growing urban immigrant and middle class population. Although an ancient game, a version of which was thought to have been played in Egypt as early as 5200 B.C., the sport was so disorganized as late as the 1890s that balls and pins varied dramatically in size. Although only an average bowler himself, Moses Bensinger became the leading lobbyist for the sport, organizing the American Bowling Congress in 1895 and sponsoring a national championship tournament in 1901. Naturally, the fervor of this public relations effort paid off in increased business for Brunswick.

It was this same Moses Bensinger who moved the Brunswick operations from the banks of the Ohio River to the shores of Lake Michigan. Entranced with Chicago, Bensinger moved his family here in the 1880s and established a corporate office and showroom in a five-story building on State Street just a few doors away from the prestigious Palmer House Hotel. To house a factory, warehouse, and other ancillary operations, the company commissioned the notable Chicago architectural partnership of Dankmar Adler and Louis H. Sullivan to design a complex of buildings on the block bounded by Superior, Huron, Orleans and Sedgwick streets.

The Brunswick-Balke-Collender Factory Complex

Of the great manufacturing complexes which characterized the industrial expansion of Chicago in the late nineteenth century, the Brunswick-Balke-Collender Factory Complex is one of the city's most significant survivors. Erected in stages between 1881 and 1902, the complex represents a virtually intact example of late nineteenth century industrial architecture in Chicago, retaining all of the buildings and most of the features from its original development. The various additions made over the years reflect not only the

growth of Brunswick as an important Chicago industry but also parallels and describes the development of a typical Chicago industrial complex at that time. Aside from their pragmatic functions as manufacturing buildings, factories such as the Brunswick-Balke-Collender Complex were often considered as symbols of the prosperity and stability of a firm and frequently depicted in contemporary advertising as a visual affirmation of their stature and prestige in the business community. The complex is of further historical merit as being one of the earliest surviving works of the noted architectural partnership of Dankmar Adler and Louis Sullivan. While the utilitarian simplicity of the buildings does not give any outward indication of Adler and Sullivan's later creative achievements in such notable structures as the Auditorium Building in Chicago and the Wainwright Building in St. Louis, their treatment typifies the straightforward approach to architectural design which characterized most of their work.

The first building of the complex to be erected was a five-story brick factory at the southwest corner of Orleans and Superior streets, fronting 100 feet on Orleans and 205 feet on Superior Street. Designed under the auspices of Dankmark Adler's independent architectural practice, of which Louis Sullivan was then employed as chief-draftsman and designer, construction commenced in 1881. The initial building established the form for all subsequent additions to the plant designed by Adler and Sullivan, consisting of bearing masonry exterior walls of "Chicago pink" common brick, and interiors of standard heavy timber construction. Interiors were planned as undivided loft space, but separated into two sections by an internal masonry fire-wall. The treatment of the street facades was one of monumental simplicity with regularly spaced paired window groupings puncturing the unadorned flat masonry exterior walls. The flatness of the exterior was broken by a projecting corbeled brick cornice, which effectively but inexpensively terminated the slab-like masonry of the street elevations. The design was undoubtedly the result of functional rather than formal considerations. However, what could have been neutral and non-descript is saved by this combination of monolithic massing and rhythmic fenestration of the facades, and the result is a handsomely balanced, tasteful composition.

In 1882, Brunswick commissioned two additional structures from the Adler office, which was by then known as "D. Adler & Company," with Sullivan having been given a one-third partnership in the firm. The largest of these two commissions was for a warehouse, located immediately south of the original factory building, fronting 100 feet on Orleans Street and 64 feet on Huron Street. The new warehouse was identical in design and materials to the original factory but was six rather than five stories in height. According to contemporary descriptions, the building was intended to house the plant and sales offices on the lower floor and warehousing on the upper stories. However, by 1905, it was largely used for manufacturing purposes.

The second project commissioned in 1882 was a two-story stable located immediately across Superior Street from the original factory at 356 West Superior, the only building of the group not to be located on the single square block with the other structures. Fronting 31 feet on Superior Street, the barn was modest in treatment, faced in the same common brick as the factory buildings, with simple punched doors and window openings,

most of which have since been bricked up. Intended to house delivery wagons on the first floor and horses on the second, the building's former identity can still be detected in the evenly ranked second-floor horse stall windows which are extant on the east wall of the structure. A third story was later added, but no documentation has been found to indicate its exact date.

In 1883, a permit was taken out for a brick lumber-drying kiln on the northeast corner of Huron and Sedgwick streets. The architects for this were ascribed to the firm of "Adler & Sullivan," marking the beginning of Dankmar Adler and Louis Sullivan's formal equal partnership. It is not clear if this lumber-drying kiln was ever constructed. At any rate, it would have been demolished as Brunswick in 1893 sold the land to the American Metal Ware Company who subsequently erected the five-story building standing on the site now. On the basis of its design and date, it is unlikely that Adler and Sullivan had anything to do with either its design or construction; so far, no architect has been identified for this building.

The final documented building design of the Brunswick Complex by Adler and Sullivan was a 84 x 100 foot addition to the west of the original factory, fronting on Superior and Sedgwick streets. This too was compatible with the original 1881 factory building, but, as with the 1882 warehouse, was six stories in height rather than five. A sixth story was added to the 1881 factory sometime after 1900 to bring it up to the height of the other buildings, although the exact date and architect of this alteration is unknown.

Brunswick executed the last of its buildings in 1902 when it erected a large addition to the west of the 1882 warehouse, fronting on Huron Street. By this time, the Adler and Sullivan partnership had been dissolved for seven years, and Adler had died in 1900. Rather than turning to Sullivan, the Brunswick firm engaged Dankmar Adler's son Abraham for the building which was to contain varied manufacturing operations of the company. Abraham Adler's design broke, although not radically, with the character of the original buildings, having wide segmental arched window openings, each containing a pair of double hung windows, and was terminated by a simple flat parapet, dispensing with the corbeled brick cornices of the earlier construction phases. As with the earlier structures, however, the addition was six stories in height, of wall-bearing construction, faced in common brick, and heavy timber interior framing.

Over the years, the Brunswick-Balke-Collender Factory Complex has been altered by the filling in of interior light wells and other subtle changes, but the overall architectural and historical integrity of the originial buildings has not changed appreciably since their occupancy by the Brunswick firm. By the 1920s, Brunswick had vacated the premise for larger quarters, and the building was subsequently acquired by the Russell Electric Company. As the buildings contained more space than needed by the operations of Russell Electric, the complex was remodeled for multi-tenant use. The principal alterations were the installation of multiple limestone trimmed entrances at street level and interior stairways to create access to the tenant spaces which had been created by subdividing the interior spaces. While the spaces were traditionally rented for light industrial use, in recent

years, the buildings have been primarily occupied by art galleries.

The Architects: Dankmar Adler and Louis H. Sullivan

Dankmar Adler (1844-1900) and Louis Henry Sullivan (1856-1924) practiced as a successful architectural team for fifteen years from 1880 to 1895, during which time they were responsible for significant innovations in architectural thought and practice. While the attribution of their individual duties in the partnership is often defined as Adler being the technical engineer and business manager and Sullivan the designer, their collaboration was actually of an interwoven and complimentary nature, with the interchange of ideas and concepts between the two partners resulting in the innovative character of the projects designed by the firm. Together, the partnership of Adler and Sullivan created architectural works which were unprecedented in their concepts and originality, based on functional, technical, and site considerations as a basis of design rather than historic example. Among their significant joint works in Chicago are the Auditorium Building (1887-90; designated a Chicago Landmark on September 15, 1976); the Schiller Building (1890-92; demolished in 1961); the Transportation Building of the World's Columbian Exposition (1891-93; demolished at the conclusion of the fair) and the Chicago Stock Exchange Building (1893-94; demolished in 1972). Out-of-town commissions included the Wainwright Building (1890-92) in St. Louis and the Guaranty Building in Buffalo (1894-96). Although within the history of architecture the undeniable genius of Louis Sullivan tends to eclipse many of his contemporaries, including his talented partner, nevertheless the career and practice of Dankmar Adler was also one of distinction and accomplishment.

Born on July 3, 1844, in Stadt Lengsfeld in Saxe-Weimar, Germany, Adler came to Detroit in 1854 with his family. Seven years later, they moved to Chicago where the senior Adler had been appointed Rabbi of one of Chicago's largest synagogues, the Kehilath Anshe Ma'ariv. This tie to the close-knit, affluent, and influential German-Jewish community would later lead to significant commissions for Adler, including the design in 1890 of new quarters for his father's congregation (now Pilgrim Baptist Church; designated a Chicago Landmark on December 18, 1981) and undoubtedly led to his assignment from Moses Bensinger for the Brunswick facilities. Realizing at an early age that he wanted to be an architect, Adler first found employment as a draftsman in the office of Augustus Bauer but left after only a year to join the Illinois Light Artillery where he served as an engineer during the Civil War. Having survived active combat, Adler picked up the pieces of his interrupted career by again briefly joining Augustus Bauer and subsequently O. S. Kinney, a church, school, and courthouse architect. After Kinney's death, he worked with Kinney's son Ashley J. Kinney. In 1871, he formed a partnership with architect Edward Burling, and their highly regarded work was much in demand as Chicago rebuilt after the Great Fire. As an independent architect after 1879, one of Adler's cardinal achievements was the design of the Central Music Hall (1878-80) which stood at State and Randolph streets (now the site of Marshall Field's downtown store). His idea to build what is now referred to as a multi-use complex, to incorporate stores and offices along with a theater, was revolutionary, and his success in solving accoustical problems brought

him wide acclaim. Indeed, Adler was recognized nationally for this particular expertise and often was called upon to serve as a consultant, Carnegie Hall in New York City being one of his most prestigious projects. Following the dissolution of his relationship with Louis Sullivan in 1895, Adler practiced alone until his death in 1900. Active in architectural circles, Adler wrote numerous articles for *Inland Architect* on the technical and legal aspects of architecture. He lobbied unstintingly to establish a code of professional standards, and he is credited with bringing into effect a state law, enacted in 1888, for the recognition and legal control of the architectural profession. In his recent book, *Louis Sullivan: His Life And Work* (1986), Robert Twombly offers this appraisal of Dankmar Adler:

> Although Adler could not be considered as one of the city's most outstanding architects, he was very highly regarded in his day, and despite his association with Sullivan would have been remembered as a major contributor to Chicago commercial and theatrical design in the late nineteenth century.

In the annals of architectural history, Louis Sullivan has come to be recognized as one of the pioneering giants of modern architecture. Architectural historian Paul Sprague, writing of Sullivan in the *Macmillan Encyclopedia of Architects* (1982) says:

> By 1900 Sullivan had already etched for himself a solid and unimpeachable place in the history of architecture. He had become the first American to devise and perfect a personal style of architecture whose forms and details were distinct from those of the historic styles. Moreover, the style that Sullivan created was not only a personal style but was modern as well, using the term "modern" to denote an original style in which there is no conscious or intentional reference to the historic styles for inspiration.

Louis Henry Sullivan was born on September 3, 1856 in Boston, Massachusetts to musically and artistically talented parents of Irish and Swiss/French heritage. His abiding love of and sensitivity to nature, as portrayed in his superlative ornament, can be traced to summers spent as a youth on his grandparents' farm. Educated at the Massachusetts Institute of Technology, he worked first for Philadelphia architects Furness and Hewitt and Chicago architect William Le Baron Jenney before going to study in Paris at the Ecole des Beaux-Arts. Returning to Chicago in 1875, Sullivan became a draftsman for various Chicago architectural firms and joined Dankmar Adler as chief draftsman and designer in 1880. As noted, he became a full partner in 1883. After the dissolution of this firm in 1895, Sullivan practiced alone until his death in 1924. As an independent architect, one of Sullivan's great masterpieces is the Carson Pirie Scott & Company Building (1898-99 and 1902-03; designated a Chicago Landmark on November 5, 1970). After 1900, Sullivan's work consisted mainly of small banks, stores, and churches throughout the Midwest. Sullivan must be remembered too, for his literary endeavors which included *Inspiration* (1886), *Kindergarten Chats* (1901), and *The Autobiography of an Idea* (1922). So original, inventive, and prodigiously talented was Sullivan that a separate style, "Sullivan-

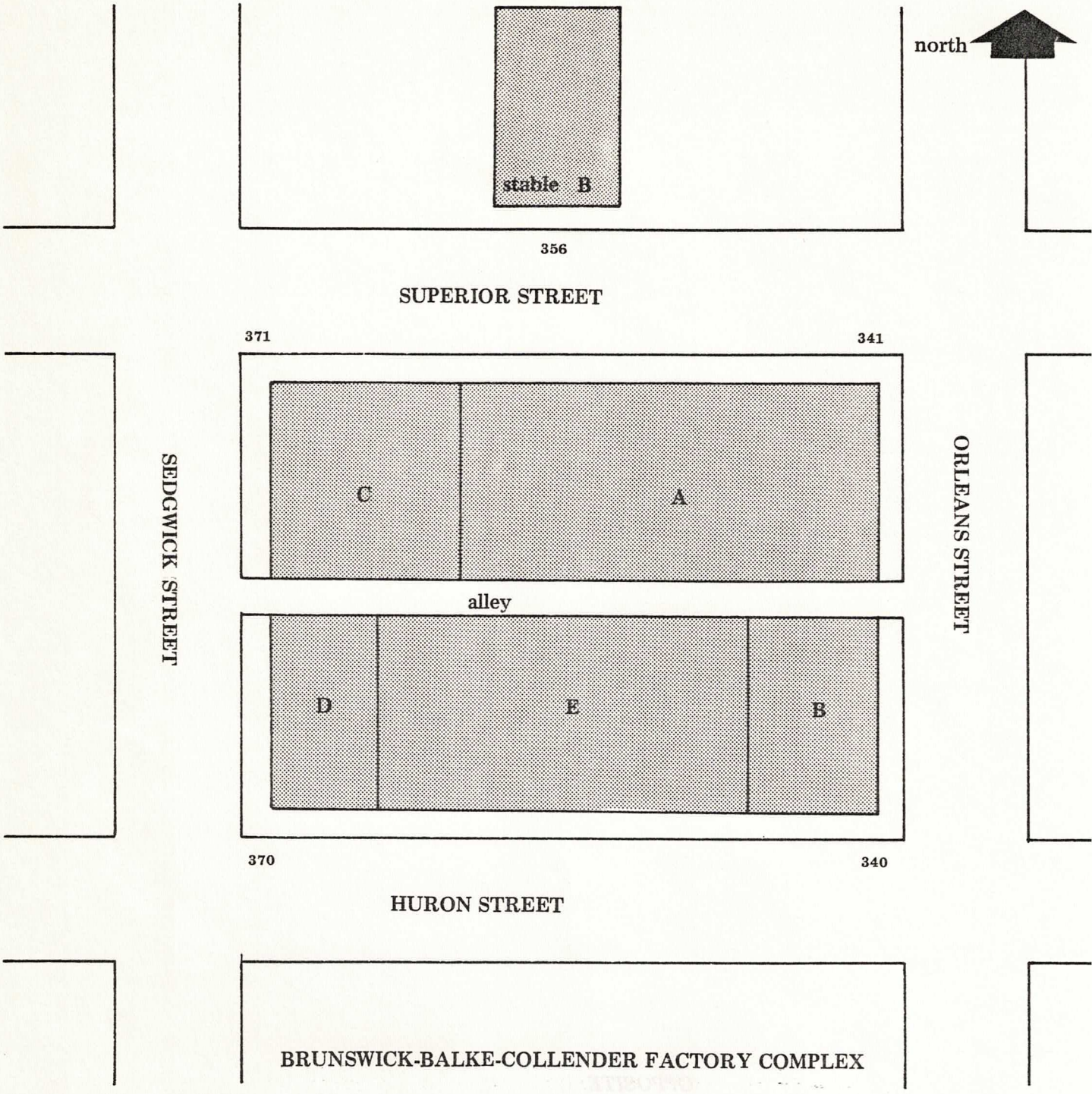
esque," has been recognized by almost all comprehensive dictionaries of American architecture as such. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945* describes it thus:

> An intricate weaving of linear and geometric forms with stylized foliage in a symmetrical pattern is the unique element of the Sullivanesque style, originated by Louis Sullivan (1856-1924). Bold geometric facades are pierced with either arched or lintel-type openings. The wall surface is highlighted with extensive low-relief sculptural ornamentation in terra cotta. Buildings are often topped with deep projecting eaves and flat roofs. The multi-story office complex is highly regimented into specific zones--ground story, intermediate floors, and the attic or roof. The intermediate floors are arranged in vertical bands.

Sullivan would prove to be an inspiration and example to successive generations of architects, among them Frank Lloyd Wright, George Grant Elmslie, and Hugh Garden. In 1986, the Chicago Historical Society and the St. Louis Art Museum collaborated on a exhibition of Louis Sullivan's building designs. The title of this show is *Louis Sullivan: The Function of Ornament* and it is now traveling to New York and Washington, D.C. The popularity of this exhibit exemplifies the continuing interest and profound respect accorded by scholars, historians, and the public to Louis Sullivan.

The great industrial age of the nineteenth century spawned a proliferation and variety of utilitarian buildings, and the Brunswick-Balke-Collender Factory Complex is an excellent illustration of this building type. The barn, mill, warehouse, and factory were not designed for symbolic or expressive ends but deliberately and practically planned for basic shelter, protection, and containment. What went on inside was signally more important than what was to be seen on the outside. However, a strict functionalism did not entirely preclude the possibility of architectural distinction.

Today, the Brunswick Corporation still produces leisure and recreational equipment but has greatly expanded into the production of aerospace, medical, and other highly advanced technologies. It is a company that has and continues to contribute to the economic base and prosperity of the Chicago area. Their once-abandoned nineteenth century factory complex is now revitalized into a thriving commercial enterprise. The complex is a part of the stock of late nineteenth- and early twentieth-century manufacturing loft buildings that can be found in other areas of the city but not in such concentration as in the River North area. By association with an important Chicago enterprise and with two major Chicago architects, the Brunswick-Balke-Collender Factory Complex commemorates the past, but its continuing use as a gallery and design center celebrates the future of a new and vital part of the urban fabric.



KEY:

A.....Original Factory Building, 1881, Dankmar Adler, architect

B.....Warehouse Addition, 1882, D. Adler & Company, architects
Stable Addition, 1882, D. Adler & Company, architects

C.....Factory Addition, 1891, Adler & Sullivan, architects

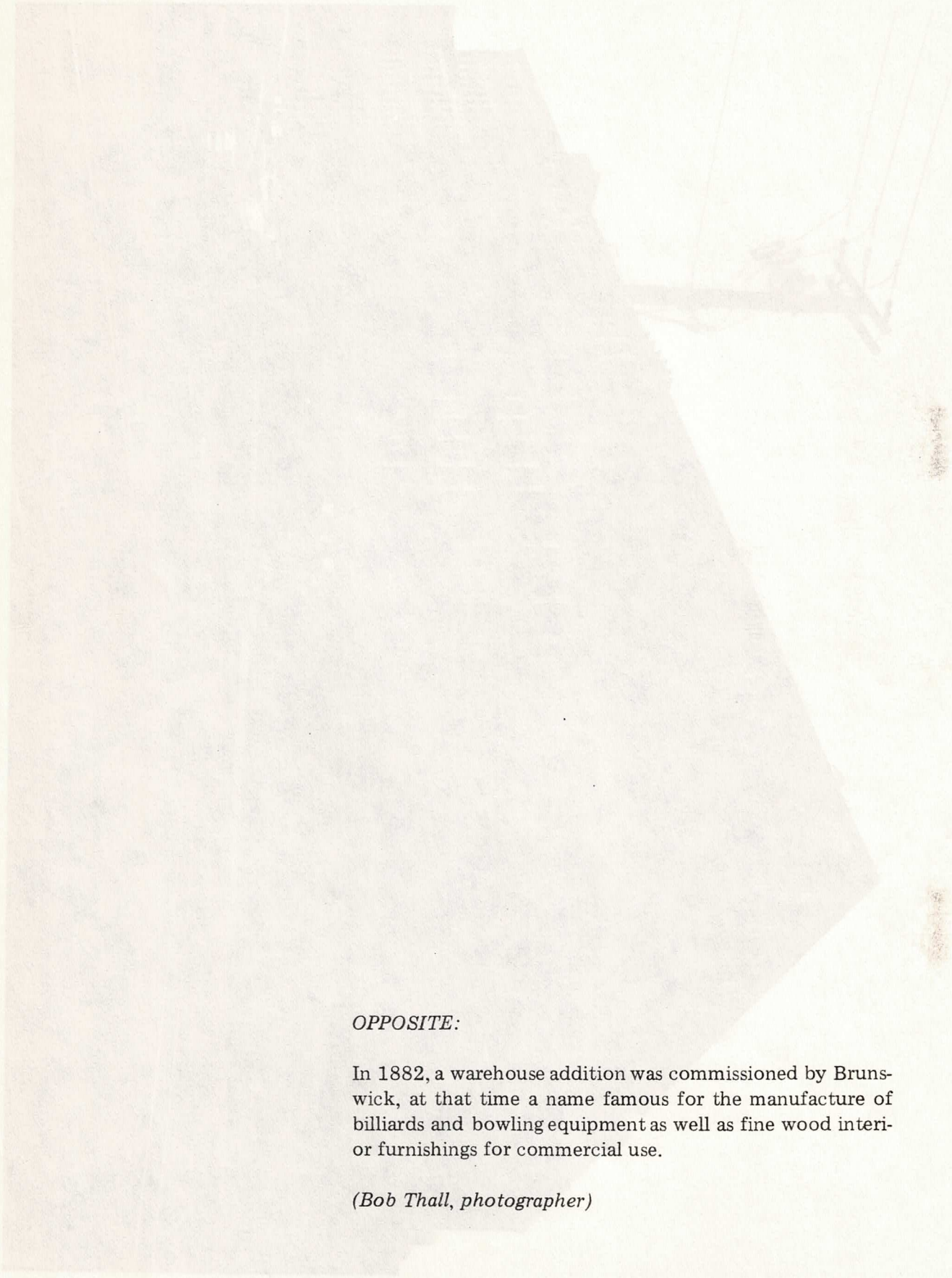
D.....Site of Lumber Kiln/1893, Building for American Metal Ware Company, architect unknown

E.....Warehouse Addition, 1902, Abraham K. Adler, architect

OPPOSITE:

The original Brunswick factory building at the corner of Superior and Orleans streets has been adapted for a new contemporary commercial use as part of the gallery district of the River North area.

(Bob Thall, photographer)



OPPOSITE:

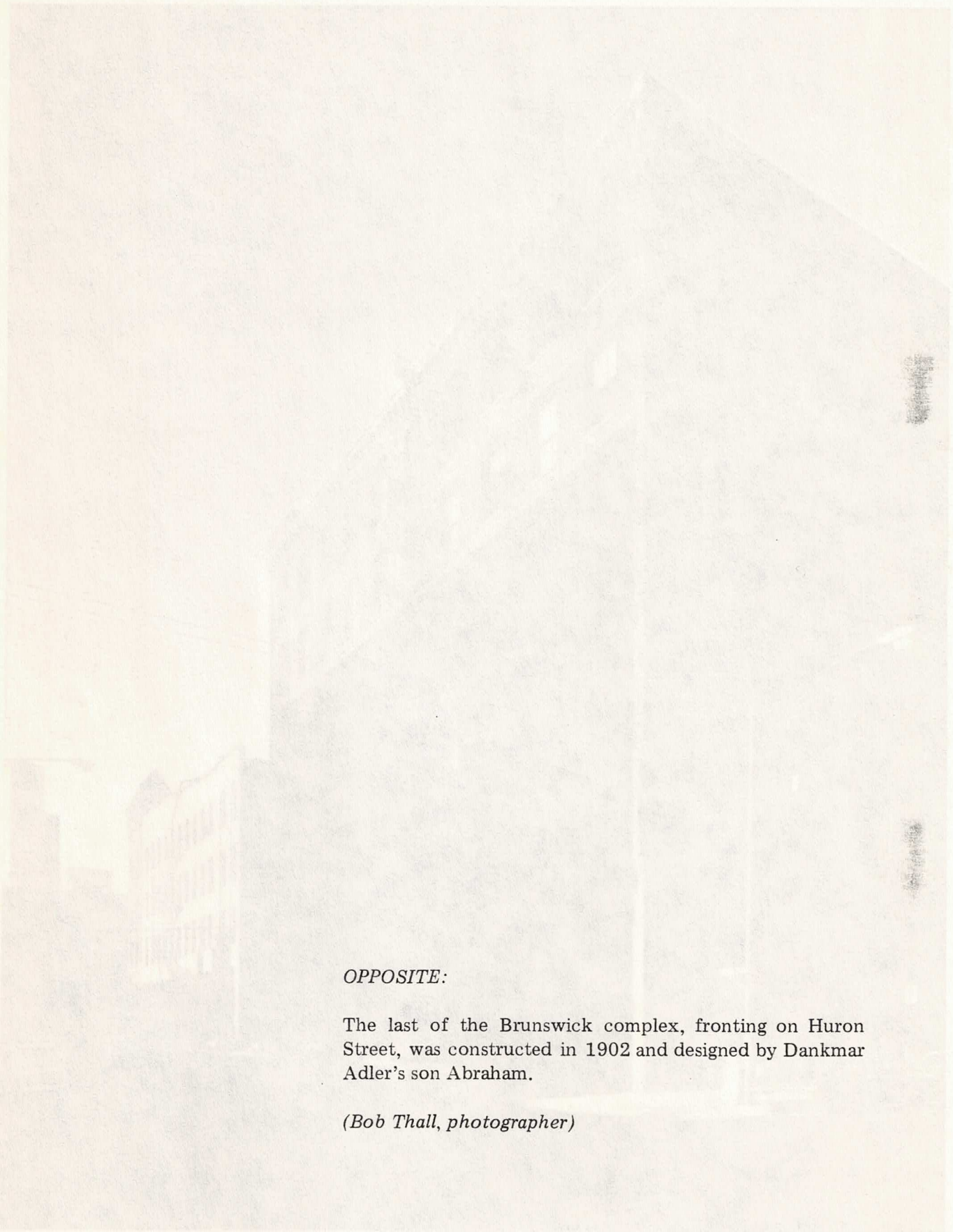
In 1882, a warehouse addition was commissioned by Brunswick, at that time a name famous for the manufacture of billiards and bowling equipment as well as fine wood interior furnishings for commercial use.

(Bob Thall, photographer)

OPPOSITE:

At the corner of Superior and Sedgwick streets is the 1891 addition for which, as with the other buildings, the treatment of the street facades is one of straightforward simplicity.

(Bob Thall, photographer)



OPPOSITE:

The last of the Brunswick complex, fronting on Huron Street, was constructed in 1902 and designed by Dankmar Adler's son Abraham.

(Bob Thall, photographer)

The Commission on Chicago Landmarks was established in 1968 by city ordinance, and was given the responsibility of recommending to the City Council that specific landmarks be preserved and protected by law. The ordinance states that the Commission, whose nine members are appointed by the Mayor, can recommend any area, building, structure, work of art, or other object that has sufficient historical, community, or aesthetic value. Once the City Council acts on the Commission's recommendation and designates a Chicago Landmark, the ordinance provides for the preservation, protection, enhancement, rehabilitation, and perpetuation of that landmark. The Commission assists by carefully reviewing all applications for building permits pertaining to the designated Chicago Landmarks. This insures that any proposed alteration does not detract from the qualities that caused the landmark to be designated.

The Commission makes its recommendations to the City Council only after extensive study. This preliminary summary of information has been prepared by the Commission staff and was submitted to the Commission when it initiated consideration of the historical and architectural qualities of this potential landmark.

CITY OF CHICAGO

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